

BACONIANA.

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FRANCIS BACON'S OPINIONS ON MATTERS OF MANNERS AND MORALS.

A GOOD deal has been written on the parallelisms, or resemblance in words and expression, exhibited in the acknowledged works of Francis Bacon, and in the *Shakespeare* plays; but hitherto no attempt, so far as we have seen, has been made to formulate the ethics of Bacon—his opinions on morals, manners, his tastes, predilections, and antipathies. We propose to commence the publication of such a collection, and to bring together in these pages opinions on such subjects, as we find them in the two groups of works.

Seen and read together, these passages show views identical, both in prose and poetry, the same subject contemplated by the same person at slight intervals of distance, or as in the corresponding halves of a stereoscopic slide. The two accord, and combine to produce a complete whole, so that it is hardly too much to say that there is not one expression of opinion in Bacon which does not find its parallel in *Shakespeare*.

It would be easy to fill a large book with the results of such comparisons, to which it is to be hoped that readers of BACONIANA will contribute. The knowledge of Bacon's character and personality gained by these researches is of great value; and when we consider how men have wrestled and agonised with the difficulties involved in making the man William Shakspeare match in any way with the works of which he has been held the author, we experience positive relief as each successive comparison reveals more and more the character and opinions of the great philosopher unfolding themselves

in the poetry. Now, instead of frittering away our energies in the vain hope of demonstrating that two and two make three, we rest satisfied that they make four, and that the sum proves.

Especially with regard to matters connected with the study of human nature, the reader will be impressed with these resemblances; for if we look around, and observe how opinions of persons or actions differ according to the individual who delivers judgment, how strongly personal prejudices colour our opinions, how even clever people are apt to be blinded and deceived in their estimation of others, how few can show satisfactory grounds for their opinions, we are disinclined to grant it an easy or common thing to find men who are really good judges of character.

Bacon allows that the "searching and sifting" of the minds and tempers of men is no simple or easy process. It is only to be done "by diligently informing ourselves of the particular persons we have to do with, their tempers, desires, views, customs, and habits"; a knowledge which Solomon assures us is procurable, for that "counsel in the heart of man is like a deep water, but a wise man will draw it out," and in *Shakespeare* we are taught to "observe the mood and quality of persons, a practice as full of labour as a wise man's art."* The surest key to unlock the minds of men, we are told, is "by searching and thoroughly understanding their natures and characters, intentions and aims; wherein the weaker and simpler sort are best interpreted by their natures, but the wiser and more reserved by their ends"; such knowledge is "to be obtained in six ways: by their countenances and expressions, their words, actions, dispositions, and their ends, and lastly by the reports of others."† It is interesting to see in the *Sylva Sylvarum*, or natural history, how closely the smallest details with regard to such particulars are studied, and how impressions made by the mind upon them are graphically described. Here the outward expressions of fear, grief, pain, joy, anger, rage, and desire for revenge; of light displeasure, shame, pity, reverence, admiration, wonder or surprise, appeal; of mirth, delight, excitement or exhilaration, drunkenness, malice, vice—all are analysed and scientifically discussed, as if in preparation for the life-like delineations in the poetry, "drawn from the centre of the sciences."

* *Tw. N.* iii. 1. † *Adv. L.* viii. 2.

Elsewhere the same minute particulars are recorded with regard to the "ages of man," of the specific differences between youth and old age, the symptoms of decay and of approaching death. Young actors would do well to study these accurate and instructive observations on expression and gesture.

It is curious to turn from Bacon's own pages to Dr. Johnson's eulogy upon *Shakespeare's* knowledge of human nature. He is, of course, obliged to show as well as he can that such knowledge, like "reading and writing, comes by nature"—to "inspired butcher-boys" at least, if not to philosophers:—

"The power of nature is only the power of using to any certain purpose the materials which diligence procures, or opportunity supplies. Nature gives no man knowledge. . . . *Shakespeare*, however favoured by nature, could impart only what he had learned. . . . There is a vigilancy of observation, and accuracy of distinction, which books and precepts cannot confer; from this almost all original native excellence proceeds. *Shakespeare* must have looked on mankind with perspicacity in the highest degree curious and attentive, . . . with so many difficulties to encounter, he has been able to attain an exact knowledge of many modes of life, and many casts of native dispositions; to vary them with great multiplicity, to mark them with nice distinctions, and to show them in full view by proper combinations. He had none to imitate, but has himself been imitated by all succeeding writers, and it may be doubted whether, from all his successors, more maxims of theoretical knowledge, or more rules of practical prudence, can be collected, than he alone has given to his country. . . . *Shakespeare*, whether life or nature be his subject, shows plainly that he has seen with his own eyes; he gives the image which he receives, not weakened or distorted by the intervention of any other mind: the ignorant feel his representations to be just, the learned see that they are correct."

We see that the Doctor judged the writer from the internal evidence afforded by his works; it can therefore be no presumption in humbler critics to follow his example in this respect. To take our test from the passage above—"Shakespeare shows plainly that he had seen with his own eyes"—we ask, "What do the plays show

their author to have seen of life and manners?" Had we never heard the names BACON and SHAKESPEARE, what would have been our natural unprejudiced opinion of the author—for instance, as to his origin, education, and position in life? Assuredly we should pronounce him to have been a man of gentle birth, and high breeding and education, a man of honour and high principle—a *gentleman*, in the best sense of that much-abused word.

No one can read the speeches put into the mouths of the royal, dignified, and noble personages in the plays, no one can witness those scenes in court and camp, in the cabinets of kings, and in the private chambers and at the deathbeds of king and queen alike, without being convinced, past all argument, that the poet had with his own eyes witnessed similar scenes, and had personally moved and had his being in such a sphere of life. We need no ghost to tell us that the courtly and refined, though artificial, language in which the grave and reverend seniors, the gracious ladies, and the fops and butterflies of high life, express themselves, was the language of the world in which he lived, "the air of the court," impossible of acquirement by the most heaven-born genius who ever stepped across a stage, or peeped from behind the curtain, as we have been told that Shakespeare peeped, and so learnt high breeding.

The general impression left upon an unprejudiced mind, after witnessing the performance of a Shakespeare play, is that, apart from all adventitious circumstances of splendid dresses, and other attributes of rank and position, the kings and queens, the ambassadors and archbishops and their attendants, the young nobility, the noble matrons, and fair maidens, are preeminently *well-bred*, "skilled in the form of plausible manners, with all good grace to grace a gentleman," or a gentlewoman. Francis Bacon's ideal of manhood and womanhood was high. Alas, that his experience fell short of it!

Now, if Lord Campbell's remark concerning "the danger of tampering with our freemasonry" be true of the law, still more does it apply to the rules and customs of society, or, as Bacon hath it, to "decorum and elegance in manners." We have only to observe how differently the same jests, conversation, topics, dress, or manner, are regarded in different circles or grades of society, to perceive it *impossible* that men, brought up in such widely dissimilar states of life

as Francis Bacon and William Shakspeare, should (even granting that their abilities were equal) have made the same observations, and acquired identical opinions, tastes, predilections, and antipathies.

Are not our manners, tastes, and prejudices even more strongly influenced by early impressions, and domestic associates and surroundings, than are our learning, our philosophy, or our religion? These latter are to a great extent derived from books, or distinctly instilled in lessons and lectures. But what hand-book of etiquette will ever avail to teach a man the perfection of good manners, and to "use all the observance of civility," in a formal and artificial condition of existence, to which he has never been accustomed?

It is not our purpose to discuss theories as to how "*Shakespeare*" might have had peeps into high life; or of how "*perhaps*," "*possibly*," or "*probably*," he may be "*supposed*" to have made his observations accurate and truthful. Rather we would show that such observations of character and manners in the plays agree absolutely with Bacon's recorded "Experiments," with his "Art of Discerning Character," and with his expressed opinions on matters of taste. Take, as a first instance, the idea of "a gentleman."

In Dr. Johnson's opinion, *Romeo and Juliet* is "one of the few attempts of the poet to exhibit the conversation of gentlemen"; neither his ladies nor his gentlemen, he continues, "are sufficiently distinguished from his clowns by any appearance of refined manners." We take leave to contest Dr. Johnson's opinions, and to maintain that "*Shakespeare*" had well-defined ideas on the subject, and that his gentlemen have distinctive marks which show them to be sketched from the life—studies, not hazy generalisations, according in every particular with Bacon's ideas of elegance of manners, decorum, true gentility, which may be thus briefly summed up: "Good breeding consists in tact, in a refined consideration for the feelings of others, combined with a mental and bodily training which tends to produce health, comeliness, grace of body, and soundness of mind."

These points he repeatedly and strongly enforces, as being necessary for a young man desirous of "rising in life," and of "doing his duty in society." He also especially enjoins a study of the arts of conversation or discourse, and his suggestions on this subject are so in accord with the opinions put into the mouths of *Shakespeare*

characters, that we beg especial attention to passages in connection with it.

Bacon, though a true democrat in his sympathies with the people, "the poorer sort" (whose welfare he always had at heart, and whose battles he fought on all occasions), was, on the other side, a thorough aristocrat. He had the highest respect for "birth" and educated ancestry, esteeming it "a reverend thing to behold an ancient noble family, which hath stood against the waves and weathers of time."

In *Troilus and Cressida* Pandarus gives his view of "a proper man." He says:—

"Why, have you any discretion? have you any eyes? Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man?" (i. 2).

Here are summed up all the essential qualities and attributes of Bacon's rising young man, and they come to much the same as the Latin note in the *Promus*, wherein the writer reminded himself that "riches, strength, power, faculties of mind," are "*polychrests*," "things very useful"; yet,

"Not a man, for being *simply man*,
Hath any honour, but honour for those honours
That are without him, as place, riches, favour,
Prizes of accident as oft as merit."—*Tr. and Cr.*, iii. 3.

In *Macbeth* (iv. 3) we have a list of

"the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude."

And again, in *Lear* (i. 1), these "things very useful" are enumerated and appraised:

"Beyond what can be valued, rich or rare;
No less than life, (are) grace, health, beauty, honour."

Always and everywhere, the poet insists with Bacon upon the infinite superiority of mind over matter—of the gold of knowledge, to "gaudy gold, hard food for Midas"—"cankered heaps of strange-achieved gold." By-and-bye we hope to repeat his sayings on this

subject. Meanwhile, readers may notice the connection which he assumes between birth, nobility, and honour, which he ranges with grace and beauty—beauty, the full development of the natural faculties of the body, as well as beauty of face and feature. And here again we find that he reckons that face only to be truly beautiful, *through which the beauty of the soul is seen to shine.*

“Surely beauty is best in a body that is comely, though not of delicate features; and that hath rather dignity of presence than beauty of aspect. . . . That is the best part of beauty which a picture cannot express; no, nor the first sight of the life.”

“Beauty,” he continues, “is more in gesture and graceful motion, and in the health of the body, than in the features.” Throughout his writings a like repugnance to uncouth, graceless, manhood, and to coarse, rude, and uncivil discourse is plainly declared. He holds that a due, though not effeminate cultivation of the faculties of the body, should go *pari passu* with cultivation of the mind, as part of a man’s duty to society, and to himself.

And so we find the noble youths of the plays, travelling according to the instructions laid down in the *Essay of Travel*, their dignified and courteous seniors dictating their course, and schemes for their journeys, directing them as to what to see and observe, the companions they should choose, the important personages whom they should visit, for “home-keeping youths have ever homely wits,” and it would be “a great impeachment to their age to have seen no travel in their youth.” And, saith the essayist: “Travel in the younger sort is a part of education; in the elder, a part of experience.”

Here, again, we may connect prose with poetry, and show, when space and opportunity permit, every opinion and sentiment in Bacon’s *Essay of Travel* illustrated by passages in the plays. So, too, with regard to the *Arts of Discourse*, we find the well-bred talker on the stage neither “blunt,” nor “tedious,” nor “using too much circumstance ere he come to the matter;” nor “jading his subject too far.” Those who do so are chastised and held up to ridicule, called “blunt-witted lords,” “tedious old fools,” and so forth. We always agree with these verdicts, and modern ideas universally endorse Bacon’s statements of opinion and taste.

Then he censures “over-affected conversation, and external elegance”

—all, in fact, that savours of ostentation or “showing off” one’s own knowledge, or supposed superiority—“it all ends,” he says, “in disagreeable affectation.” So Biron, in *Love’s Labours Lost*, foreswears

“Taffeta phrases, silken words precise,
Three piled hyperboles, spruce affectation,
Figures pedantical.”

And Mercutio ridicules “such antic, lispings, affecting, fantasticoes” as Tybalt. Fortitude, endurance, patience are with Bacon, foremost amongst manly virtues, opposed to, and continually contrasted with, the weak effeminacy, “base anger,” and touchy impatience which he reprobates. Learning and gentleness should, he thinks, go hand-in-hand, as ignorance and rough incivility too often do.

See how Prince Hal with his

“Companies unletter’d, rude, and shallow,
His hours filled up with riots, banquets, sports,”

suddenly reforms, on finding himself left with the cares and responsibilities of kingship. He casts off his rude *unlettered* associates (he was not their fit companion, and had good reason to be ashamed of himself for lowering himself to their level), and the Archbishop cannot repress his astonishment at the extent, and manner of the change:—

“Never was such a sudden scholar made,
Never came reformation in a flood
With such a heady currance, scouring faults,” &c.

Sudden and radical improvements are not really to be made, but this serves to show the intimate connection in the mind of the poet, between gentle manners and learning, and that these two must needs form an integral part of the character of a noble person, as King Henry the Fifth is to be painted.

It may be thought that even in the time of Elizabeth, learning, accomplishments, and gentle manners must, as a matter of course, have been characteristic of the high-born and well-bred men of the day. But the records of the times do not confirm this natural supposition. A very limited stock of “good manners” seems to have gone a long way, and as to learning, we know that it was only just beginning to revive after ages of torpor, almost death; it was a kind of profession, confined to a very few “learned fellows,” and (beyond

the merest elements, such as the lowest classes in our national schools would now despise) learning was in no sense "common or popular." Even the noble dames, and maidens fair, the courtiers and gallants who formed a large section of the fashionable world, were—to put it plainly—egregiously ignorant, and often, we regret to add, coarse to a degree which is hardly credible, but for the proofs afforded by their letters, and by the echoes of their conversation and manners which reach us through the Elizabethan drama. Bacon's strictures were none too strong. "The world was out of joint;" he lamented and sighed over it, but better than that, he felt his own power, and resolved, by the help of God, to try and "set it right."

The following are a few examples taken from a large collection and to be continued alphabetically in subsequent numbers.

ADVERSITY.

It was a high speech of Seneca, that "the good things which belong to prosperity are to be wished, but the good things which belong to adversity are to be admired."—*Ess. Adversity*.

"Happy is your grace
That can translate the stubbornness of fortune
Into so quiet and so sweet a style."—*A. Y. L. I. ii. 1*.

Certainly if *miracles* be the command over nature, they appear most in *adversity*.—*Ess*.

"And him,—*O wondrous him!*
O miracle of men! him did you leave, . . .
To look upon this hideous god of war
In disadvantage," &c.—See 2 *Hen. IV. ii. 3*, 32—38;
Hen. VIII. ii. 1, of *Buckingham*; 1 *Hen. VI. iv. 4*, 5 of *Talbot*.

"Sweet are the uses of adversity," &c.
—*A. Y. L. I. ii. 1*.

"Adversity! sweet milk, philosophy."
—*Rom. Jul. iii. 3*.

AMBITION CHECKED BECOMETH DANGEROUS.

Ambition is like a choler which . . . if it be stopped, and cannot have its way, becometh adust, and thereby malign and dangerous. So ambitious men . . . if they be checked in their desires, become

secretly discontent, and look upon men and matters with an evil eye.
—*Ess. of Ambition.*

Glos. “ Ah gracious Lord, these days are *dangerous*,
Virtue is *choked* with foul ambition,
And dogged York that reaches at the moon,
Whose over-weening arm I have plucked back,
By false accuse doth level at my life.”

—2 *Hen. VI.* iii. 1.

Comp. Promus 1115. *Dost thou not know that the arms of kings are long ?*—*Ovid. Her.* xvii. 166.

“ Emanuel, King of Portugal, whose arms began to circle Africk and Asia.”—*Holy War.*

“ Great men have reaching hands.”—2 *Hen. VI.* iv. 7.

“ Is not my arm of length
That reacheth from the restless English court
As far as Calais ? ”—*R. II.* iv. 1.

“ His rear'd arm crested the world.”—*Ant. Cl.* v. 2.

AMBITION MOUNTS, FLIES.

Men suddenly *fly* at the greatest things of all, *skip over* the middle.—*Advt. Learning* i.

“ The *eagle-winged pride*
Of sky-aspiring and ambitious thoughts.”—*R. II.* i. 3.

“ *Vaulting* ambition which *o'erleaps* itself.”—*Macb.* i. 7.

“ Let us look around us and observe where things *stoop* and where they *mount*.”—*Advt. Learning.*

“ Lowliness is young *ambition's ladder*
Whereto the upward climber turns his face,” &c.
—See the whole figure, *Jul. Cæs.* i. 2.

“ His *ambition growing* confederates,
So dry was he for sway (to) *bend*
The dukedom yet *unbow'd*,
To most ignoble *stooping*.”—*Temp.* i. 2.

“ (We must) not employ our strength where the way is impassable.”
—*Advt. Learning.*

“ One step have I advanc'd thee; if thou dost
As this instructs thee, thou dost *make thy way*
To noble fortunes.”—*Lear* v. 2.

AMBITION USEFUL IN PULLING DOWN GREAT MEN.

"There is use also of Ambition in pulling down the greatness of any subject that over-tops."—*Ess. Ambition.*

K. Hen. "My lords, at once: the care you have of us,
To *mow down thorns* that would annoy our foot,
Is worthy praise.

Q. Mar. ". . . Take heed, my lord; the welfare of us all
Hangs on the *cutting short* that fraudulent man."

—2 *Hen. VI.* iii. 1, and *anti-lines* 30—35.

" . . . He in fury shall
Cut off the proud'st conspirator that lives."

—*Tit. And.* iv. 4.

"Were I a king, I should *cut off* the nobles."—*Mac.* iv. 3.

"Go thou, and like an executioner
Cut off the heads of too-fast-growing sprays
That look too lofty in our commonwealth."

—*R. II.* iii. 4.

"Foemen mowed down *in tops* of all their pride."—3 *Hen. VI.* v. 7.

Comp: of Periander, "who went into his garden and topped all the highest flowers; signifying (that to preserve a tyranny) *the cutting off and keeping low of the nobility and grandees* (was needful)."—*Advt. Learning* ii. and *De Aug.* vi. 1.

AMBITION USEFUL AS A SCREEN IN A PART PLAYED WITH SEEL'D EYES.

"There is great use in ambitious men in being screens to princes in matters of danger and envy."—*Ess. Ambition.*

"He being thus lorded, . . . his *ambition* growing . . .
To have *no screen* between *this part he played*,
And him he played it for, he needs will be
Absolute Milan."—*Temp.* i. 2.

"For no man will *take that part*, except he be like a *sealed dove* that *mounts*, and mounts because he cannot see about him."

—*Ess. continued.*

"The wise gods *seel our eyes* ;
In our own filth drop our clear judgments: make us
Adore our errors ; laugh at 's, *while we strut*
To our own confusion."—*Ant. Cl.* iii. 11.

"Can you not see . . . how insolent he is of late become,
How proud, how peremptory, and unlike himself? . . .
And should you fall, *he is the next to mount*."—2 *Hen. VI.* iii. 1.

AMBITIOUS MEN LOST IN A WOOD OF PERPLEXITY.

"As for the pulling down of ambitious men, . . . the interchange of favours and disgraces (makes that), *they know not what to expect, and be, as it were, in a wood*."—*Ess. Ambition*.

Glos. "And I, *like one lost in a thorny wood*,
That rends the thorns and is rent with the thorns,
Not knowing how to find the open air,
But toiling desperately to find it out,
Torment myself," &c.

—See 3 *Hen. VI.* iii. 2. *Gloster* "over-weening"
in his ambition to secure the crown.

ANGER A KIND OF BASENESS.

Anger is certainly a kind of baseness, as it appears well in the weakness of those subjects in whom it reigns: children, women, old folks, sick folks."—*Ess. of Anger*.

Pet. "There's her cousin, . . . possessed with a fury."
—*M. Ado* i. 1.

"Their counsel turns to passion, which, before,
Would give preceptual medicine to rage."—*Ib.* v. 11.

"Were she as . . . curst and shrewd
As Socrates' Xantippe, or a worse,
She moves me not. . . .
(I) will undertake to woo curst Katherine:
I know she is an irksome, brawling, scold. . . .
Think you a little din can daunt mine ears?" &c.

—*Tam. Sh.* i. 2.

"Women and fools break off your conference."
—*John* iii. 1. *See the whole Scene*.

"(This blue-eyed hag) in her unmitigable rage."—*Temp.* i. 2, 283.

ANGER CHECKED BY PHYSICAL EXERTION.

"A man may think, if he will, that a man in anger is as wise as he that hath said over the twenty-four letters,* . . . but," &c.

* He alludes to the recommendation which moralists have often given, that a person in anger should go through the alphabet to himself before he allow himself to speak.

Glos. "Now, my lords, my choler being overblown
With walking twice about the quadrangle,
I come to talk of commonwealth again."

—2 *Hen. VI.* i. 3.

ANGER WITH DIGNITY.

"That I may neither seem arrogant nor obnoxious, that is, neither forget my own or others' liberty. Men must beware that they carry their anger *rather in scorn than with fear*; that they may seem to be *rather above the anger than below it*."—*Ess. Anger*.

"Do wrong to none :

Be able for thine enemy,

Rather in power than use."—*All's Well* i. 1.

"So like a courtier, contempt nor bitterness
Were in his pride or sharpness : if they were,
His equal had awak'd them.—*Ib.* i. 2.

ANGER, AN EDGE TO.

"Contempt is that which putteth an edge upon anger."

—*Ess. Anger*.

"Be this the whetstone of your sword : let grief
Convert to anger ; blunt not the heart—enrage it."

—*Macb.* iv. 3.

"Good gentlemen, give him a further edge,
And drive his purpose on."—*Ham.*, iii. 1—26.

—See *Hamlet's ironical speeches*, *Ham.* iii. 2.

Oph. "You are keen, my lord, you are keen."

Ham. "It would cost you a groaning to take off my edge."

—*Ib.* iii. 2.

ANGER PRIVILEGED.

"To seek to extinguish anger utterly is but a bravery of the stoics. We have better oracles : 'Be angry and sin not : let not the sun go down upon your wrath.' " *

"I speak not as a dotard or a fool,
As under privilege of age."

—*M. Ado* v. 1. *Comp. Anger base*.

* Bacon stops short in this quotation from Ephesians iv. 26, where St. Paul continues, "*neither give place to the devil.*" This portion of the text is alluded to in *Othello* ii. 3 : "It hath pleased *the devil*, drunkenness, to give place to the devil wrath."

Corn. "Peace, sirrah !

You beastly knave, know you no reverence ?

Kent. "Yes, sir, but *anger has a privilege.*"—*Lear* ii. 1.

" . . . Did he not straight,
In pious rage, the two delinquents tear, . . .
Was that not nobly done ?"—*Macb.* iii. 6.

ANGER TOO LATE REPENTED.

"To attemper and calm anger, there is no other way but to ruminate well upon the effects of anger, how it troubles a man's life : and the best time to do this is to look back upon anger when the fit is thoroughly over. Seneca says well, that 'Anger is like a ruin, which breaks itself upon that it falls.'"—*Ess. Anger.*

" . . . Love that comes too late,
Like a remorseful pardon slowly carried
To the great sender, turns a sour offence,
Crying, 'That's good that's gone' : our rash faults
Make trivial price of serious things we have,
Not knowing them until we know their grave :
Oft our displeasures, to ourselves unjust,
Destroy our friends, and after, weep their dust :
Our own love waking cries to see what's done,
While shameful hate sleeps out the afternoon."

—*All's Well* v. 3.

ANGER NOT TO BE IRREVOCABLE.

"However you show bitterness, do not act anything that is not revocable."—*Ess. Anger.*

Duke F. " . . . Open not thy lips ;
Firm and *irrevocable* is my doom,
Which I have pass'd upon her."—*A. Y. L. I.* i. 3.

(But note that Duke Frederick revokes the doom of banishment.
—*Ib.* v. 4.)



TITANIA AND THE "INDIAN BOY."

A STUDY IN SYMBOLISM.

IT is curious to note that the cause of dissention between Oberon and Titania was "a changeling," "a lovely boy, stol'n from an Indian king," whom Oberon demanded should be given up to him, but Titania refused, and that, so long as she retained him, her mind was filled with the "forgeries of jealousy," and all sorts of blights and evils fell upon the land. The "lovely boy" was apparently of base origin, for Titania says that

"His mother was a vot'ress of my order,
But she, being mortal, of that boy did die."

Titania is bewitched, and falls into a ludicrous passion for ass-headed Bottom; and in this condition she surrenders "her changeling child." Then Oberon "releases" the fairy queen.

"Be, as thou was wont to be. [Touching her eyes
with an herb]

See, as thou was wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power."

Dian's bud is the bud of the *Agnus Castus*, or *Chaste Tree*. "The vertue of this hearbe is, that he will kepe man and woman *chaste*" ("Macer's Herbal," by Lynacre, b. l., no date).

We probably get the key to the meaning of this symbolism in Bacon's "New Atlantis." Bacon feigns that on his visit to the country of Bensalem, a Jew, named Joabin, expounded to him the social condition of the people of that island, whom he described as being "free from all pollution or foulness." He adds: "It is the Virgin of the World. I remember I have read in one of your European books of an holy hermit amongst you that desired to see the Spirit of Fornication; and there appeared to him a little, foul, ugly Ethiop. But if he had desired to see the Spirit of Chastity of Bensalem, it would have appeared to him in the likeness of a fair, beautiful Cherubin."

Titania's Indian boy corresponds with Joabin's "little, foul

Ethiop." He was the Spirit of Fornication, and Titania could only be purified and restored to a condition of purity by surrendering him, and by the application to her organs of sight of "Dian's bud," or the bud of the Chaste Tree. Then she became transformed again, and, as a "fair, beautiful Cherubin," personified the Spirit of Chastity.

HENRY S. CALDECOTT.

Johannesburg, 1st May, 1892.

THE WINTER'S TALE.

AS a small contribution to the Baconian theory, the following comparisons between Bacon's Essay on Gardening and the garden scene in *Winter's Tale* (Act IV., Scene iii.) may be not uninteresting to the reader.

The reader of this scene and of the essay will at once notice that there is a character in the style which is very similar in both; not only in passages, one of which I will refer to directly, but in the use of particular words and phrases, such as "come," thus: "In May and June come pinks" (Bacon); "Daffodils that come before the swallows dare" (Shakespeare). The phrase, "of all sorts," or kinds, is also common to both. In both writings there is allusion to such flowers as occur in different seasons or months of the year, with a like emphasis on certain flowers, as violets and gillyflowers.

When certain flowers are mentioned together, they are identically the same in both works; thus, "carnations and gillyflowers" of Shakespeare correspond with "pinks and gillyflowers" of Bacon. Carnations and pinks, of course, being varieties of the same species. So again, Shakespeare says, "Lilies of all kinds, the flower-de-luce being one." Bacon says, "In April follow flower-de-luce and lilies of all natures."

The following are the passages illustrating the foregoing remarks, all occurring within about fifty lines.

WINTER'S TALE IV. 3:

Pol. "Shepherdess, well you fit our ages with flowers of winter."

Per. "Sir, the year growing ancient,—
 Not yet on summer's death, nor on the birth
 Of trembling winter—the fairest flowers o' the season
 Are our carnations and streak'd gillyflowers."

* * * *

Pol. "Then make your garden rich in gillyflowers."

ESSAY ON GARDENING:

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months in the year, in which severally things of beauty may be then in season. In May and June come pinks of all sorts; in July come gillyflowers of all varieties."

In the section on "flowers that do best perfume the air," he writes, "Hen pinks and dove gillyflowers."

WINTER'S TALE:

Per. "Here's flowers for you ;
 Hot lavender, mints, savory, marjoram;
 The marigold . . ."

ESSAY ON GARDENING:

"Sweet marjoram, warm set.

Per. "I would I had some flowers o' the spring, that might
 Become your time of day. . . . Daffodils
 That come before the swallow dares, and take
 The winds of March with beauty; violets, dim,
 But sweeter than the lids of Juno's eyes,
 Or Cytherea's breath; pale primroses,
 That die unmarried, ere they can behold
 Bright Phoebus in his strength; . . . bold oxlips and
 The crown imperial; lilies of all kinds,
 The flower-de-luce being one."

ESSAY ON GARDENS.

"For March there came violets, especially the light blue, which are the earliest, the yellow daffodil

"In April follow the . . . cowslip, flower-de-luce, and lilies of all natures . . .

“That which, above all others, yields the sweetest smell in the air is the violet.”

As a remarkable instance of style to which I have referred, Bacon writes:—

“And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand; therefore, nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air.”

This passage can readily be turned into blank verse, with scarcely an alteration, as follows:—

“And 'cause the breath of flowers is sweeter far
In th' air (where it comes and goes like warbling music)
Than in the hand;
So nothing is more fit for that delight
Than knowing what such flowers and plants may be
That perfume best the air.”

One does not expect in a prosaic dissertation on gardens such very poetical phrases as these!

Shakespeare's expression—“Pale primroses that die unmarried”—would be meaningless to his reader if he did not know that the idea of sexes in plants was mooted in Bacon's day, and that he had written on this subject himself; he alludes, first, to the fanciful way people spoke of the “he” and “she” holly, piony, &c., and “male” and “female” rosemary. He then refers to “the nearest approach to it [*i.e.*, sexuality] is between the he-palm and the she-palm,” referring, doubtless, to the date-palm. Though Bacon does not appear to have known of the functions of stamens and pistils, yet he is convinced, by a generalization, that sexes do exist in plants, for he says: “Nevertheless, I am apt enough to think that this same binarium of a stronger and a weaker like unto male and female doth hold in *all* living bodies.—*Natural History; Century*, vii. 608.

GEORGE HENSLOW.

A POEM BY BACON.

THERE are some verses printed in Thomas Campion's *Third Book of Airs*, and included in Mr. A. H. Bullen's *Lyrics from the Song-books of the Elizabethan Age* (1877), which Mr. John Addington Symonds says "is modelled upon Horace, and has generally been ascribed to Lord Bacon" (*Essay on Elizabethan Song-books*). It will interest readers of BACONIANA to peruse these verses. I therefore copy and send them.

H. S. C.

Johannesburg, South Africa.

"The man of life upright,
Whose guiltless heart is free
From all dishonest deeds
Or thought of vanity.

The man whose silent days
In harmless joys is spent,
Whom hopes cannot delude
Nor sorrow discontent.

That man needs neither towers
Nor armour for defence,
Nor secret vaults to fly
From thunder's violence.

He only can behold
With unaffrighted eyes
The honours of the deep,
The terrors of the skies.

Thus scorning all the cares
That fate or fortune brings,
He makes the heaven his book,
His wisdom heavenly things.

Good thoughts his only friends,
His wealth a well-spent age,
The earth his sober inn
And quiet pilgrimage.

“THE NEW BIRTH OF TIME.”

“On this travail look for greater birth.”—*M. Ado* iv. 2.

IN a paper published in *BACONIANA*, August, 1894, it was shown that the triangular tail-piece of Pan, or universal nature, seems to be a clue or key to all the hieroglyphic or emblematic designs which accompany the other indications of Baconian authorship. That interesting stamp led to a scrutiny of another singular design often associated with the former in Baconian books, but used as a headline, and, in rare cases, as border to a title-page. This second hieroglyphic or emblematic picture gives, if we observingly distil it out, hints for the elucidation of every particular in our book ornaments which the Pan tail-piece may fail to interpret.

We have doubted how to name this second design—whether “The Indian Boy,” “The Child of Truth,” “The Renaissance,” or “The New Birth of Time”? But since the last name best expresses all that we find in it, the picture will in future pages be referred to as “*The New Birth*.” Probably, with time and industry this design may be traced into one or other edition of every work written by Francis Bacon. The present writer has hitherto found it *in all his acknowledged works*, and in about thirty books attributed to other “authors,” all most suspiciously Baconian both in words and matter.

The design may be thus described. A child or Indian boy with feathers on his head, and with a chain or festoon depending from knots on the shoulders, is seated amidst flower-scrolls and fruit; his arms are uplifted, and on each hand is perched a bird of paradise, bending towards him. On either side are half-figures of archers aiming at the boy with arrows of prodigious length. Wild animals are seen amongst the scroll foliage, in which their long horns and tails seem to be entangled. Rabbits, looking outward from ends of the picture, sit up above, nibbling their paws. Vases of fruit and flowers fill up the spaces between the huntsmen and the birds of paradise. At the ends of this design are robust tendrils towards which the rabbits turn. One tendril (sometimes both) is formed like a large note of interrogation. This picture seems “to moralize two meanings.” Let us begin with the most simple.



T H E
Whole Booke
of Psalmes:

Collected into english meeter by *Thomas Sternhold, Iohn Hopkins* & others: conferred with the Hebrue, with apt Notes to sing them withall.

I A M E S V.

¶ If any man bee afflicted let him pray: and if any be mery, let him sing Psalmes.



L O N D O N

Imprinted by *John Day,*

1 5 8 3.

Cum gratia & privilegio Regie Maiestatis





De Augmentis, 1683, 2nd Edition.



Hist. of the Council of Trent, 1640, 4th Edition.



Shakespeare, Fol. 1623.

It is known that Francis Bacon wrote a "*Masque of the Indian Boy*," which in its leading features has some affinity to "*A Midsummer Night's Dream*." Both are ostensibly airy stories alluding to the recent discovery of America, and to the wealth hoped for from 'the Indies'; both have the necessary compliments to the queen. The masque introduces "an Indian youth, the *attendant* or conductor to the Indian prince, who is the son of a monarch," and the plot of the play turns upon Titania, whose *attendant* is

"A lovely boy, stolen from an Indian king."

The monarch in the masque rules "the most retired part of the West Indies, near unto the fountain of *the great river of the Amazons*."

It would appear that Oberon (or Pan) is this same monarch, for Titania says in the course of their angry encounter:—

"Why are thou here,
Come from the farthest steep of India?
But that, forsooth, *the bouncing Amazon*,
Your buskined mistress, and your warrior love,
To Theseus must be wedded."

Spedding has the following passage,* which may remind the reader not only of the connection between the masque and the play, but also of Bacon's strong interest in Raleigh, of whom we shall have much to say elsewhere:—

"In November, 1595, Sir Walter Raleigh, who had returned not long before from his voyage to Guiana, was preparing to send thither another expedition. Mr. Dixon informs us† that Bacon, "seeing Essex and Raleigh to be each needful to the other, and to the common cause, laboured with tongue and pen to make peace between them, sought to push the new expedition in spite of Raleigh's pride which often marred his work, repeated to Essex that Raleigh would be his staunch friend, and, *being engaged at the time in composing characters and words for a masque with which Essex was preparing to entertain the Queen, took occasion, by introducing a scene in happy allusion to the Amazon and to Raleigh's voyage, to pay him a striking and conspicuous compliment.*"

The masque and play, almost as a matter of course, contain such

* *Letters and Life* i. 386-7. * "Personal History of Lord Bacon," p. 62.

compliments, with others, "aiming directly at her Majesty"; but we must repeat, *with a double meaning*—

Obe. "That very time I saw, but thou couldst not,
 Flying between the cold moon and the earth,
 Cupid all arm'd : a certain aim he took
 At a fair vestal, throned by the west,
 And loosed his love-shaft smartly from his bow,
 As it should pierce a hundred thousand hearts ;
 But I might see *young* Cupid's fiery shaft
 Quench'd in the chaste beams of the watery moon,
 And the imperial vot'ress passed on,
 In maiden meditation, fancy-free.
 Yet mark'd I where the bolt of Cupid fell :
 It fell upon a little western flower,
 Before milk-white, now purple with love's wound,
 And maidens call it love-in-idleness."—*M. N. D.* ii. 2.

Now Cupid is not only *young*, a child, as these lines express, but *he is blind*—

"Love looks not with the eyes, but with the mind ;
 And therefore is wing'd Cupid painted blind :
 Nor hath love's mind of any judgment taste ;
 Wings and no eyes figure unheedy haste :
 And therefore is love said to be a child,
 Because in choice he is so oft beguil'd."—*M. N. D.* i. 1.

Probably, therefore, the child of the Indian monarch, and the Indian boy retained by Titania, are the same (Love, or Cupid), according to the explanation of the essay in the *Wisdom of the Ancients*. Here we learn that "Cupid . . . is absolutely without parent—that is, without cause," and that he typifies "the summary or collective law of nature, or the principle of love, impressed by God upon the original particles of things." Cupid is the cause of all the variety in the universe, and "next to God the cause of causes, itself without a cause." And then we find Bacon coming back to his idea of *Pan* as the type of *natural philosophy*, or rather of *natural philosophy*, the *works of God* being second only to God's will.

"There is doubtless one summary, or capital law, in which Nature meets, subordinate to God, viz., the law (mentioned) by Solomon*, or the work which God has wrought from its beginning up to its end."

We must then regard both masque and the play as parables of love,

* "That God hath made everything beautiful in its season ; . . . but that man cannot find out the work which God hath wrought."—*Ess. Cupid.*

quickened and restored to sight by the light of universal nature. Titania is, as her name tells us, an emanation of Titan, the sun. May we not call her sunshine? All through the play she exercises the beneficent functions of the sunbeam; she quickens, enlivens, and delights all nature, typified by Oberon and the nymphs. She is swift, sometimes over-hot, and shines alike upon the evil and the good—kissing the rough head of the donkey-weaver, or sleeping upon the bank where the nodding violet grows, o'er-canopied by the sweetest and most "luscious" of the summer flowers which bloom only in the sunshine.

The boy of the play, who is the cause of disagreement between Oberon and Titania, is the ultimate cause of their reunion. Truth and natural philosophy are reconciled by love of truth.

The boy prince in the masque is blind like Cupid, "and the rare happiness" of his father, "the mighty monarch of the Amazons," is "eclipsed in the calamity of his son, the young prince, who is born blind." It has been prophesied that he "shall expel the Castilians, a nation of strangers," who have been a scourge to the continent. Here we may perceive an allusion to the Spaniards, whose supremacy in America Bacon dreaded, and strove against, lest their bigotry, superstition, and tyranny should be transplanted to that land of promise.

"This fatal glory (or prophecy concerning the prince) caused the king, his father, to visit his temples with continual sacrifices, gifts, and observances, to solicit his son's cure supernaturally. And at last this present year, out of one of the holiest vaults, was delivered to him an oracle with these words:—

"Seated between the old world and the new,
A land there is, no other land may touch—
There reigns a queen in peace and honour true;
Stories or fables do describe no such.
Never did Atlas such a burden bear
As she, in holding up the world oppress,
Supplying with her virtue *everywhere*,
Weakness of friends, errors of servants best.
No nation breeds a warmer blood for war,
And yet she calms them by her majesty;
No age hath ever wits refined so far,
And yet she calms them by her policy:
To her thy son must make his sacrifice
If he would have the morning of his eyes."

All this we interpret not only as a flattering or complimentary tribute to Queen Elizabeth, but as an "emblem story" of that "island" where the sovereign truth sits enthroned, the "New Atlantis," where the house of wisdom was to be erected in *peace and honour*.* The majesty of truth is to calm the oppressions of wars; her virtue will spread learning throughout the world despite the weakness and errors of those who feebly serve her. The subject is tempting and most fertile of information, but we must refrain from following it now.

The verses quoted are recited by the prince's Indian attendant, who explains to Queen Elizabeth that she has before her, "seeing Love, a prince indeed, but of *greater territories than the Indies, armed after the Indian manner with bows and arrows, and when he is in his ordinary habit, naked, or attired with feathers, though now for comeliness clad.*"

The first allusion here is to the vast territories or "provinces of learning," full of untold wealth, mines of the gold and precious stones of truth better than all the mines of India, and in which Francis Bacon was resolved to be "a true pioneer."

In the head-line, the birds of paradise perched upon the hands of the boy, and the feathers which form his head-dress, are hints to remind us of India. Yet these also seem to have ambiguous meanings and double symbolism, for a collation of many hieroglyphic pictures leads us in some places to connect the blind boy with Juno, queen of heaven; in others, with Argus, the universal observer. But to return to our tale.

Love regains his sight by coming into the presence of the Queen, and he gratefully presents her Majesty "with all that is his—his gift and property to be ever young, his wings of liberty to fly from one to another, his bow and arrows to wound where it pleaseth you." The Queen would not accept him "while he was only an imperfect piece" (*blind or ignorant*), but now, as "seeing love," he humbly requests her Majesty's favour. Truth cannot err in welcoming faithful service "now that Love hath gotten possession of his sight."†

* The advance of learning, Bacon says, can only take place in time of peace.

† See *The Device of the Indian Prince*, Spedding's *Letters and Life* i. 289, and compare *L. L. Lost* iv. 3, 330, &c.

All this usually passes as mere high-flown compliment to Elizabeth, and such as the manners of the time required from every courtly poet. But, read by the light afforded by Bacon himself, we perceive in these words a deeper meaning. We read in masque and play allegories of the planting of truth or eternal wisdom in her stately and unassailable kingdom environed by the waters.* The imaginary island of the *New Atlantis* was perhaps placed between Peru and China, and in the South Seas, because of this region little was known, and much might therefore be expected. One of Bacon's favourite books in the Old Testament may have given him the hint: "*Where shall wisdom be found? and where is the place of the understanding? Man knoweth not the price thereof, neither is it found in the land of the living. The depth saith, It is not in me: and the sea saith, It is not with me. . . . Whence then cometh wisdom? and where is the place of the understanding? seeing it is hid from the eyes of the living, and kept close from the fowls of the air.*" †

"No stories or fables do describe" a queen so peaceful, honourable, and virtuous as she to whom Francis Bacon devoted a life-long service, his sovereign mistress, whom he had sworn "to aid in holding up the world opprest."

If we turn to the examples given of the head-line in question, we observe that the boy is naked, "in his ordinary habit," with feathers on his head, but *his eyes are closed*, he is blind. This circumstance cannot be accidental, for in all instances yet found of this hieroglyphic picture (however varied in other details) the boy is invariably blind.

In the "*Device of the Indian Boy*" ‡ Erophilus declares that blind Love will find his eyes when he has been made known to the "alone queen." Love opens the eyes of the mind to a perception of truth, and the whole aim of the *Renaissance* movement was to open men's eyes, to make them, as Bacon says, "in love with truth."

* Water in all religious symbolism from the most ancient times, whether in India, Persia, Egypt, or in our own church, is an emblem of the Holy Spirit of God.

† Job xxviii. 12—21.

‡ The first part of this device is entitled *Philautia, or Self-Love*, and seems to be part of a piece described by Bacon's cousin, Sir Henry Wotton, as "the darling piece of Love and Self-Love," "*presented by my lord of Essex.*"

But who are the hunters or archers who level at this love? They must be the "hunters after knowledge" of whom Bacon so often speaks, "who hunt not for fame," but who are "sagacious in hunting out works dealing with experiments," who prefer, like himself, to hunt matter rather than words," "investigating and hunting out conformities and similitudes" * in nature and physical science. "Arts and sciences," he says, "hunt after their works, human counsels hunt after their ends, and all human things hunt after their food, or their pleasures and delights; . . . for all hunting is for the sake either of prey or pleasure." †

In this universal hunt we are brought back to the fable of Pan, whose office, says Bacon, "cannot be more lively expressed than by making him the god of hunters; for every natural action, every motion and process, is no other than a chase. . . . As in other hunts, the prey is only caught," so in this "*hunting and hounding of Nature*," this "*hunt of Pan, or learned experience*," the prey is not only hunted, but caught.

Beneath the hunters or archers are *wild animals* entangled in the foliage. These wild animals seem to represent "new inventions," the "wild," undomesticated ideas which experimental philosophy is for ever starting from the forests or thickets of research and inquiry.

"The invention of arguments is not properly an invention, for the hunting of any wild animal may be called the finding of it, as well in an enclosed park as in a forest at large."

Speaking of necessary helps to the memory, Bacon says: "The art of memory is built upon two notions—prenotion, and emblem. By prenotation I mean a kind of cutting-off of infinity of research." ‡ In other words, he wishes to devise means for saving trouble, and for restricting the range of "wild" ideas so as to confine the hunt within a manageable area. "For," he continues, "if a man have no prenotation or perception of that he seeks, he seeks and beats about hither and thither, as in infinite space. But if he have some certain prenotation, this infinity is at once cut off, and the memory ranges within a narrower compass; *like the hunting of a deer within an enclosure*.

* See *Inter. Nat.*, Proem 1603. *Nov. Org.* i. 117. *Adv. L.* i. *Nov. Org.* ii. 27.

† *De Aug.* ii. 13. ‡ *De Aug.* v. 3; *Works* iv. 413.

. . . Emblem reduces intellectual conceptions to sensible images; for an object of sense strikes the memory more forcibly . . . than an object of the intellect. And therefore you will more easily remember the image of a hunter pursuing a hare than the mere notion of invention."

The hunters in the emblem picture are not hunting the animals, or "wild ideas"; they both aim at the boy, the NEW BIRTH; endeavouring, it seems, "to pierce to the heart and pith of all things," that their hunt may be *universal*.

Bacon deprecates superficial knowledge and mere vague suppositions; although truly "it is the nature of the mind of man (to the extreme prejudice of knowledge) to delight in the spacious liberty of generalities, as in a champion region, and not in the enclosures of particularity," within which he himself would restrain his own *extravagant* spirit. He agrees with Plato that "it is the *pith* of the sciences which makes the man of art to differ from the inexpert," and "rational knowledges are the keys of all other arts, and may be truly said to be the art of arts: neither do they only direct, but also confirm and strengthen: *even as the habit of shooting doth not only enable to shoot a nearer shoot, but to draw a stronger bow.*"

Those emblematic huntsmen, who, passing over generalities or vague ideas, shoot straight at the new-born philosophy, striving to pierce the heart or pith of things, are well depicted shooting a near shoot; and they must indeed pull a strong bow if they will pull to the head those prodigious arrows! Bacon doubts not that "if men even of mean experience would far excel men of long experience without learning," they may do so by following his "*method*," and may "outshoot them (the experienced scholars) with their own bow."

In some specimens of the new-birth head-line, curious appendages are observable on the feet of the animals. These appendages are sometimes suggestive of hoofs or horses' "boots," sometimes of skates or snow-shoes. They are certainly not the result of defective drawing or printing. Are these the "clogs" or impediments to the advancement of learning which Bacon so often regrets—clogs of prejudice and bigotry, errors and perverse notions, which clog the understanding and retard progress?

In the "*Anatomy of Melancholy*" Democritus is made to say that,

"if the method be faulty, nothing is perfect,"* and he quotes Horace to the effect that "he is a good huntsman can catch some, not all."† Here (as in the passage previously quoted from the *Advancement*) hunting and method come simultaneously into the author's imagination.

We must not overlook the rabbits sitting up at each end of the picture, nor the tendrils or notes of interrogation at which they seem to gaze. The meaning of the latter we have not yet fathomed; perhaps some reader acquainted with cabalistic signs or Oriental writing may be able to suggest an explanation. But, as to the rabbits, the emblem seems to be capable of interpretation in more than one way.

Francis Bacon dated some of his letters from "Coney Court," but whether or no this name was an allusion to the retirement in which he lived during many years of his life we are not in a position to determine; it is certain that the coney or rabbit was with him an emblem of timidity and of a retiring nature. He classes it with hares and deer, "timid creatures." Upon the slightest alarm rabbits feeding or sunning themselves scuttle away to their forms and burrows. The servant in *Coriolanus*, describing to his fellows the approach of Caius Marius, declares that the general will mow down all before him, for that he has as many friends as enemies, who, now that "they see his crest up again" and his rival "in blood, . . . will out their burrows like conies after rain." The idea of shunning publicity from fear of danger may apply not only to Bacon's personal habits, but to the Rosicrucian community, who certainly acted upon the same principle.

The rabbit is also an emblem of fecundity and productive power. In a passage derived from Aristotle, Bacon writes: "Some creatures bring forth many young ones at a burthen, as hares, coneys, &c."‡ And again, "Rabbits . . . are very prolific."§ The idea of abundance symbolised by the cornucopias in our head-line is therefore repeated in the rabbits. ||

* *An. Mel.* i. 47. † *Pet. Nannius Not. Horace.*

‡ *Arist. Prob.* x. 16 and *Nat. Hist.* viii. 760. § *Hist. L. & D. Art.* iii. 15.

|| *Cesare Ripa*, in his Italian version of the "Newest Emblems," connects the two symbols.

Look where we will amongst the illustrated books, the designs, metal-work, or architecture, of the Baconian period, the English Renaissance, we are met by these symbols, infinitely varied, variously combined, but "ever the same," and conspicuous to any observer. For the present, let us conclude by summing up the most important particulars in the two hieroglyphic designs of which we have hitherto treated.

1. The universality of God in nature, represented by Pan, sometimes as a complete figure with hair in rays, pipes in his mouth, goat's feet, a crook, &c.; but oftener by the head of a goat, by horns only, or by spiral forms reminding us of the tapering horns of the great god Pan.

2. The child, blind boy, Cupid, or "New Birth of Time," representing elements or beginnings of things—love, which must precede knowledge, and proceed from wisdom; truth, usually in such cases symbolised by the lotus, emblem of the Holy Spirit.

3. The "hunting and hounding of nature" into her most secret recesses, or the "hunt of Pan," figured by hounds on the scent, and often by the heads of hounds only.

4. *Chains*, which connect all branches of learning, all discoveries in science; chains which unite in one brotherhood the minds, sympathies, and affections of humanity.

5. Flowers and fruits of study and of works; woven into wreaths and knots, "collected" in various receptacles—in books, in colleges, in scientific and literary institutions, and in men, themselves receptacles.

6. Cornucopias or horns of plenty, symbolising the abundance of these delights and benefits, and the plentiful harvest to be gathered in from the cultivated fields of learning.

7. Clusters of grapes, "the true vine"—"doctrines sweet and healthy which flow from a gentle pressure of the Scriptures" "I pledge mankind in a liquor pressed from countless grapes . . . ripe, collected in clusters," &c. See F. B. and his Secret Society, pp. 345-48.

8. Receptacles for the due storing, preservation, and pouring out of the ambrosia of learning. Amongst these are vases, pots, bottles or jars.

9. Sunflower, anemone or daisy—symbols of God, light, faith.

10. The five-petaled rose, most ancient emblem of the Incarnation, or divinity in humanity.

11. The lily, iris or fleur-de-lis, trefoil or lotus flower or leaf; all symbols of the Holy Spirit of God, and of the Trinity in Unity.

12. The amaranth (or "love-lies-bleeding"), usually drawn conventionally another ancient emblem signifying immortality and eternity.

13. The mirror of nature or of the mind, reflecting the images of all creation.

14. The shell, echoing or reflecting the sounds as the mirror reflects the images of Nature and of the mind. (We have also met with hints of the *shell*, or palette, of the painter of Nature, clothing the universe in rainbow tints of beauty and endless variety.)

Modern reprints of Baconian works (books, that is, which were

published in the sixteenth and seventeenth centuries, and, as we think, under the auspices of Francis Bacon), when illustrated at all, contain many of these old designs, with modern adaptations or imitations, embodying precisely the same set of ideas. It is quite evident that the great Freemason printers understand, reproduce, and use with a definite purpose, the hieroglyphic or symbolic pictures, head-lines, and tail-pieces invented three hundred years ago. *They add or subtract nothing*, and have never improved upon the original ideas. The whole subject is of great interest, and of wide range; we have but touched upon the most salient points, which may perhaps serve to open the eyes of such as have love enough to join in our hunt after truth.

List of Books containing "The New Birth of Time" Headline.
Those marked with * also contain the "Pan" Tail-piece:—

Psalms, The Book of, in metre. T. Sternhold, J. Hopkins, and others	1583
The New Birth is here nine times repeated. See Plate I.	
Bible, with preface by Thos. Cranmer	1588
New and Singular Patternes and Workes of Linnen: Parables of weaving Art with Nature	1591
Bible	1591
* Fairie Queene, 1st Fol.	1609
Florio's Second Frutes	
Bible	1611
Plutarch's Lives, "North's" Translation	1612
Psaumes de David, Mis en Musique	1613
Bible	1613
" Old Testament, 1613; New Testament, 1611	1613-1611
* Historie of the World, "Raleigh's"	1614
Kalendar of the Order of Psalms and Lessons (<i>undescribed</i>), Bagford's collection, Brit. Mus. 5936, No. 56, <i>Green slip</i>	
<i>Summa Prædicantium</i> , &c. Joanne Bromiards	1614
Fairie Queene, Bk. I.	1617
" A Letter of the Author's	1617
The Visions of Bellay	1617
<i>Tustauratio Magna</i> . F. Bacon	1620
Sylva (Parabolic), Discourse of Forest Trees. "J. Evelyn"	1620
* Shakespeare Folio. See Plate II.	1623
Feminin Monarchie of Bees (C. Butler)	1623
Purchase his Pilgrims	1625
Genealogies, &c. Speed	
<i>De Augmentis</i>	1638
Review of the Council of Trênt. Du Mouling	1638
Arcadia, "Sidney's"	1638

(This edition has F. Bacon's crest of the Boar's Head)

The Historie of the Councel of Trent. Pietro Sarpi; translated by Sir Nath. Brent	1640
Plays of "Ben Jonson"	1640
The Art Militarie; a Letter to Sir N. Brent	1649
* <i>Sylva Sylvarum</i>	1650
New Atlantis	1650
History of Life and Death	1650
The Frontispiece Explained. Bagford's T. pages Vol.	1629-1650
Entomologicon Linguae Anglicanae. "S. Skinner, M.D."	1669
Cosmography. Peter Heylyn. <i>Introduction.</i>	1669
Works by "Cowley" (<i>The only headline. Repeated eight times</i>)	1669

Further List of Books containing the "Pan" Tail-piece, see *Ante*,
No. 6, p. 326.

Fairie Queen. 1st Fol. 1609.

Epistle to *Johannes Lorinus*. Bagford Collection, 5922, No. 737, p. 448

Comments on the Problems of Aristotle. Bagford Collection, 5922,
No. 785

Hist. des Turcs. Blaise de Vignerès. (*Date mislaid.*) In this
specimen the central portion of the design has been raised above
the ordinary level.

C. M. P.

SIR WALTER SCOTT ON BACON AND SHAKESPEARE.

It is very curious to note how long, long ago minds by no means the most acute, but influenced by common sense, were suspecting the connection of Shakespeare and Bacon. J. Shelton Mackenzie, in his "Sir Walter Scott: the Story of his Life," relates, page 306, that when Sir Humphrey Davy was on a visit to Sir Walter Scott, soon after the latter received his title, William Laidlaw, while listening to a conversation on the English poets, illustrated by anecdotes, whispered, "Gude preserve us! this is a very superior occasion! Eh, sirs!" he adding, cocking his eye like a bird, "I wonder if Shakespeare and Bacon ever met to screw ilk other up?" At that time,—it was fifty (now seventy-four) years since, 1820,—no adventurous speculator had broached the theory that Bacon and Shakespeare were one and the same person!

J. WATTS DE PEYSTER.

THE "HISTORY OF HENRY VII" COMPARED WITH THE PLAY OF "KING JOHN."

SOME years ago we had laid aside (as we supposed for ever, and as an unpleasant theory which we were glad to think might be honestly rejected), the vexed and vexing question as to the authorship of the Shakespeare Plays. We were, however, led to re-open the matter by noticing a number of curious parallelisms between the Play of *King John*, and Bacon's *Life of Henry VII.* it may be interesting to some students of Bacon to see the result of a perfectly independent investigation pursued with something of an anti-Baconian bias—an inquiry strictly confined to a comparison of these two short works, the Play of *King John* and the *Life of Henry VII.*

The Play of *King John* in its present form was not published till 1623. It was probably founded on the very crude play, published in 1591, which professes, by its dedication, to be a successor to Marlowe's *Tamberlaine*.*

In 1622 was published "The History of the Reign of King Henry the Seventh, written by the Right Honourable, Francis, Lord Verulam, Viscount St. Alban," and dedicated to "The Most Illustrious and Most Excellent Prince, Charles, Prince of Wales, Duke of Cornwall, Earle of Chester," &c.

We mention this dedication because it may account for some peculiarities in Bacon's treatment of his subjects. He had lately been condemned for various misdemeanours in his high office. Hestill continued hopeful of obtaining the favour of James and the Court, and even of returning to public life; considering himself rather technically than morally disgraced.

We may notice that there is as much similiarity between the treatment of the character and reign of John and those of Henry VII., as could be expected between a drama and a history. Each work represents the royal subject in the most favourable light consistent with a general adherence to the truth of history.

Henry VII. was a harsh, unamiable monarch. Bacon has softened

* Count Vitzthum pronounces this to an early Baconian work of the "Marlowe" period.

the portraits as much as possible, yet there are some features in it that remind us forcibly of King John. "He was a prince," says Bacon, "sad, serious, and full of thoughts and secret observations . . . full of apprehensions and suspicions; but as he did easily take them, so he did easily check and master them; whereby they were not dangerous, but troubled himself more than others. . . . He was affable, and both well and fair spoken; and would use strange sweetness and blandishments of words, where he desired to effect or persuade anything that he took to heart."

These sentences call to mind the wonderfully dramatic dialogue between King John and Hubert in *Act iii. 3.*

J. K.: "Come hither, Hubert. O my gentle Hubert,
We owe thee much ! within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love:
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand. I had a thing to say—
But I will fit it with some better time.
By heaven, Hubert, I am almost asham'd
To say what good respect I have of thee."

Hubert: "I am much bounden to your majesty!"

K. J.: "Good friend, thou hast no cause to say so yet:
But thou shalt have : and creep time ne'er so slow
Yet it shall come, for me to do thee good.
I had a thing to say—but let it go:
The sun is in the heaven," &c., &c.

Bacon observes in relation to Henry's creatures—"As kings do more easily find instruments for their will and humour, than for their service and honour, he had gotten for his purpose, *or beyond his purpose*, two instruments, Empson and Dudley," &c.

This recalls the reproach of King John to Hubert (*iv. 2*), which indeed gives an explanation of Bacon's half-expressed meaning in the histories:

"It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life,
And, on the winking of authority,
To understand a law; to know the meaning
Of dangerous majesty when, perchance, it frowns
More upon humour than advis'd respect."

The Play is rich in tokens of political sagacity which we might suppose would be developed by twenty years experience, into that kind of practical wisdom which appears everywhere in the history. Both works are full of much the same sort of events, royal marriages, wars with France, treaties made to be broken, seditions among the people, revolts of the nobles, and embassies from the Pope. Queen Constance, for example, dies in a frenzy from grief at the loss of Arthur; and Queen Joan, of Castile, "unable in strength of mind, to bear the grief of her husband's decease, fell distracted of her wits."

The historian, as we said, makes the best of his unlovable hero, and in conclusion he relates that in a most blessed mind in a great calm of a consuming sickness, Henry VII. passed to a better world. He acknowledges, however, that his death was opportune, considering the great hatred of his people. So the dramatist represents King John's noblest subjects as driven into indignant revolt against him, but makes the faithful Faulconbridge thus express his grief for his royal master's loss.

"Art thou gone so? I do but stay behind
To do the office for thee of revenge,
And then my soul shall wait on thee to heaven" (v. 7).

These coincidences are, of course, consistent with entirely independent authorship, but there is nothing in the treatment of the two subjects inconsistent with the theory of identity of origin; on the contrary, some ground for deeming that to be quite possible.

The next evidence of identity of authorship consists mainly of congruity of thought and mental habit, implied in the use of the same or similar metaphors; and identical phraseology betraying the idiosyncrasy of the writer.

About twenty-five of the same metaphors or figurative illustrations are to be found in the *Hist. of Hen. VII.* and *King John*. Here are a few:—

Faulconbridge in the Play, says of the herald on the walls of Angiers:

"He gives the bastinado with his tongue,
Our ears are cudgelled; not a word of his
But buffets better than a fist of France" (ii. 2).

We read in the History: "And having also his ears continually beaten with the counsels of his father-in-law."

The legate, Pandulf, in the Play, tells the Dauphin that the people will "pick strong matter of revolt and wrath out of the bloody fingers' ends of John" (iii. 4, 167).

In the History we are told of some "prying and picking matter out of Perkin's countenance and gesture to talk of."

The Play has this simile, "a little snow tumbled about, anon becomes a mountain" (iii. 4).

Bacon says of some rebels: "Their snowball did not gather as it went."

The Dauphin asks (v. 4.) :

"Have I not here the best cards for the game
To win this easy match played for a crown."

Again, of the Irish rebels, Bacon says, that they grew confident, "conceiving that they went in upon far better cards to overthrow King Henry, than King Henry had to overthrow King Richard."

Lord Melim (*K. J.* v. 4) describes his life as bleeding away, "even as a form of wax resolveth from his figure 'gainst the fire." Henry, we are told, regarded Lambert but "as an image of wax, which others had tempered and moulded."

We have an illustration from hammered iron in both pieces. Prince Arthur asked Hubert—

"Are you more stubborn-hard than hammered iron?" (iv. 1).

In the History we read, "till the hammer had wrought to heat the party of Britain more pliant."

In *K. J.* v. 1, the King thus addresses Pandulf:—

"Then pause not; for the present time's so sick,
That present medicine must be minister'd,
Or overthrow incurable ensues."

In another place we read of "all the unsettled humours of the land" (ii. 1).

The History says: "The King of Scotland, labouring of the same disease that King Henry did, though more mortal, that his discontented subjects. . . . After awhile these ill-humours drew to a head and settled secretly in some eminent persons." One of which is most elaborated, and frequent metaphors in the Play,

and in Henry VII., is that of a river, tide, or flood. Lord Salisbury says of himself and the other revolted Lords:—

"We will untread the steps of damned flight,
And, like a bated and retired flood,
Stoop low within those bounds we have o'erlooked,
And calmly run on in obedience,
Even to our ocean, to our great King John" (v. 4).

Hearing a succession of bad tidings, John exclaims:—

"I was amazed
Under the tide; but now I breathe again
Aloft the flood" (iv. 2).

Several allied metaphors are frequently combined by Bacon. "The King, in his account of fever and calms, did much overcast his fortunes, which proved . . . full of broken seas, tides, and tempests.

"Like another Æneas, he had passed through the floods of his former troubles and travels, and has arrived into a sure haven."

Storm and tempest are metaphors repeatedly used.

John says to a messenger:—

"A fearful eye thou hast: Where is that blood
That I have seen inhabit in those cheeks?
So foul a sky clears not without a storm:
Pour down thy weather" (iv. ii. 106).

The Dauphin thus refers to the tears of Lord Salisbury:—

"This effusion of such manly drops,
This shower, blown up by tempest of the soul" (v. 2).

Again, "The King was no sooner come to Calais, but the calm winds of peace began to blow."

"All was inned at last into the King's barn, but it was after a storm."

"It was my breath that blew this tempest up,
My tongue shall hush again this storm of war,
And make fair weather in your blustering land." (v. 1).

"He made fair weather with the King." And again, "It was now fair weather" . . . "there was nothing left for Perkin but the blustering affection of wild . . . people" (135c., 162s.).

King John, dying, says: "The shrouds wherewith my life should sail are turned to one thread" (v. 7).

"Besides the open aids of the Duchess of Burgundy, which did with sails and oars put on and advance Perkins' designs, there wanted not some secret tides from Macimilian and Charles."

Compare a curious sentence in the History:—

"Indeed, it came to pass that divers came away by the thread, sometimes one and sometimes another."

Faulconbridge, on discovering the murder of Prince Arthur, exclaims:—

"I am amazed, methinks, and lose my way
Among the thorns and dangers of this world" (iv. 3).

The History speaks of "the King being lost in a wood of suspicions, and not knowing whom to trust," &c.

Great use is made of thunder:—

"Hast thou not spoke like thunder on my side" (iii. 1).

"O that my tongue were in the thunder's mouth,
Then with a passion would I shake the world" (iii. 4).

"Mock the deep-mouthed thunder" (v. 2).

"At this time the King's estate was very prosperous, all noise of war, like a thunder afar-off, going upon Italy." . . . "Perkin, hearing this thunder of arms" . . . "The news came blazing and thundering over into England."

Fire, too, is a frequent metaphor. Bacon says that fire extinguishes fire. At the siege of Exeter, Perkin Warbeck fired one of the gates. "But the citizens, perceiving the danger, blocked up the gate . . . inside with faggots and other fuel, which they likewise set on fire, and so repulsed fire with fire."

Faulconbridge bids King John—

"Be stirring as the time; be fire with fire" (v. i. 48).

Pandulf tells King Philip with true jesuitical casuistry, that—

"Falsehood falsehood cures, as fire cools fire" (iii. 1).

King John says to Philip—

"I am burned up with inflaming wrath" (iii. i. 340).

Bacon writes of the King, "Burning in hatred." So from *heat* we have various figures:

"Hot trial" (ii. i. 342).

"Hot speed" (iii. iv. 11).

"Hot malicious day" (ii. i. 314).

"The hotter he was against the English." "The people were hot upon the business."

Our 15th metaphor is Incense.

Lord Salisbury, on finding the body of Arthur, utters a solemn pledge—

"Kneeling before this ruin of sweet life,
And breathing to his breathless excellence
The incense of a vow, a holy vow" (iv. 3).

"Therefore, upon the first grain of incense that was sacrificed upon the altar of peace of Bologne, Perkin was smoked away."

There are several smokes in King John. Here is one:—

"Night, whose black contagious breath
Already smokes about the burning crest,
Of the old, feeble, and day-wearied sun" (v. 4).

Next, of bloom ripening to fruit.

Elinor, the queen mother, in the Play, thus refers to Arthur:—

"Yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit" (ii. i).

In the poetical prose we have: "These blossoms of unripe marriages were but friendly wishes and the airs of loving entertainment."

Bacon's "Doctrines of the Body" thus appear: "Henry . . . could not endure to have trade sick, nor any obstruction to continue in the *gate-vein*, which disperseth that *blood*."

Compare—

"These two Christian armies might combine
The *blood* of malice in a *vein* of league" (v. 2).

Purgation is often mentioned: "Having by this journey purged a little the dross and leaven of the northern people, the King thought it behoved him to purge the ill-humours in England."

Turning to the play, we read—

"Until our fears resolved,
Be by some certain king purged and exposed" (ii. 1).

King John says:—

"The fat ribs of peace
Must by the hungry now be fed upon" (iii. 3).

Bacon writes of men "more hungry, and more in appetite to fall upon spoil."

Special attention is invited to the following striking parallelism. Faulconbridge soliloquises on—

"That *broker*, that still breaks the pate of faith,
That daily break-vow; he that *wins* of all . . .
And why sail I on this commodity
But for because he hath not *wooed* me yet?" (ii. 1).

On the first page of the history the writer speaks of laws held to be "but the *brokage* of an usurper thereby to *woo and win* the hearts of the people."

Patience may be taxed by mere verbal criticism; but it should be remembered that a very important issue is being tried. If it be shown to be in the highest degree probable that Bacon wrote the play of *King John*, every Shakesperian scholar will know it to be equally probable that he wrote *Richard II.* If he wrote *Richard II.*, it is certain that he wrote the other Chronicle Plays. It may matter little whether or not Shakspeare wrote the plays which bear his name; but whether Lord Bacon was or was not their author seems of the greatest import. If that be proved, a new era in Shakespearian criticism forthwith commences, and a hundred problems of the deepest interest are suggested for the solution of the psychologist. We therefore request an unprejudiced hearing for the next section of our evidence.

Few things more colour a writer's style than frequent use of the same words and phrases. Now, on reading *King John*, careful students will notice the constant recurrence of half a dozen different words. *Speed* is one of these:—

"We must *speed*
To France, for it is more than need" (i. 1).

"Call the Lady Constance,
Some *speedy* messenger bid her repair
To our solemnity" (ii. 2).

"Spleen of *speed*" (v. 7).

"The copy of your *speed*" (iv. 2).

"So hot a *speed* with such advice disposed" (iii. 4).

"Follow me with *speed*" (iv. 3).

"Teach me *speed*" (iv. 2).

"Swifter *speed* than powder can enforce" (ii. 2, 448).

"*Speed*, then, to take advantage of the field" (ii. 1).

"Withhold thy *speed*, dreadful occasion" (iv. 2).

In the "Life of Henry VII.": "It was concluded with all possible *speed* to transport their forces into England." Further on we find: "It was resolved with all *speed* . . . He sent . . . expedite forces to *speed* to Exeter . . . The King . . . marched *speedily*."

Ten examples were given from the play; possibly twenty or more might be quoted from the history.

Next, the word *stir* attracts us. In the play—

"*Stir* them up against a mightier task."

"Would I might never *stir* from off this place."

"If thou but frown on me or *stir* thy foot."

"Who dares not *stir* by day must walk by night."

"I'll *stir* them to it."

"That infernal judge that *stirs* good thoughts."

"I will not *stir* nor wince nor speak a word."

"An Até *stirring* him to blood and strife."

In the history: "A thing not to be suffered, that for a little *stir* of the lists soon blown over . . . The tides of people once up, there want no *stirring* words to make them more rough."

"The Lady Margaret, . . . the King's friend called Juno, because she was to him as Juno was to Æneas, *stirring* both heaven and hell," &c. This instance is noteworthy, when compared with the last cited from the play, both examples being drawn from classical learning.

We next take the word *stay*:—

"Here's a *stay*," cries Faulconbridge.
 "And he that stands upon a slippery place
 Makes nice of no vile hold to *stay* him up."
 "To solemnize this day the glorious sun
Stays in his course."

When King John is dying, he says :

"My heart hath one poor string to *stay* it by."

The prose has a score of examples :—"The fears from England might *stay* the French king's voyage." "The King . . . *stayed* these forces . . ." "The wisdom, *stay*, and moderation of the King's spirit of government," &c.

Next shall be given the various uses of a word susceptible of metaphorical employment. Bacon writes : "Cardinal Morton and Sir Reginald Bray did so second his *humours*, as nevertheless they did temper them . . ." "The King on his part making use of every man's *humours*." "So he thought it would be a summer well spent to visit those parts, and by his presence to reclaim and rectify those *humours*." More than a dozen such instances could be produced.

We turn to the play:—

"This inundation of distempered *humour*."

"Fortune's *humorous* ladyship."

"The unsettled *humour* of the land."

Other catch-words are frequent in both works : *respect*, *vein*, *occasion*, *quarrel* ; but enough have been cited to illustrate the assertion that a number of such vocables should be used by different writers so often as equally to colour the style of both, would be almost incredible.

The next evidence consists of identical or similar phrases.

King John says to Cardinal Pandulf:—

"This inundation of *mistempered humour*
 Keep by you only *to be qualified*."

Compare:—

"The king's presence had a little before *qualified discontents*."
 The King asks Hubert:—

"Why seekest thou to *possess me with these fears*?"

Bacon writes:—

"And he was *possessed with many secret fears.*"

In the History we come upon the words: "This offence *in itself so heinous.*" In the Play Constance says:—

"Which harm, *within itself so heinous,*" &c.

Of Henry VII. we read that there "began to be discovered in the king that disposition which afterwards, nourished and *whet on* by bad counsellors and ministers, proved the blot of his time."

So the Legate says to the Dauphin:—

"I will *whet on* the king
To look into the *blots* and stains of right."

The Legate also employs the phrase—

"John *lays you plots.*"

Bacon more than once uses the same phrase thus: "He *laid his plots* to work him."

Possession and right are contrasted:—

"Whether as having *former right* to it, . . . or having it then in *fact and possession*, which no man denied, was left fair to interpretation either way."

In *K. J.*, i. 1, is the same antithesis. John says:—

"Our strong *possession and our rights.*"

And Queen Elinor rejoins:—

"Your *strong possession much more than your right*,
Or else it must go wrong with you and me."

The poet writes:—

"Courage *mounteth with occasion.*"

The historian writes:—

"His wit *increased upon the occasion.*"

Faulconbridge is made to say:—

"For new-made honour doth forget men's names,
'Tis *too respective and too sociable.*"

Bacon describes Henry VII. as "*respective and companionable towards his queen.*"

There is also this sentence in the Life:—"Neither did they observe so much as the *half-face* of justice."

Faulconbridge speaks of the Prince as having

"a *half-face* like my father;
With that *half-face* would he have all my land."
"A *half-faced* groat, five hundred pound a year."

This harping on words is a frequent mannerism of Bacon: "Arms invasive," in the Play; "War invasive," in the History. "The time," in one; "The stirring time," in the other.

Bacon wrote: "He had given order that there should be nothing in his journey like unto a *warlike march.*"

King Phillip says in the Play;—

"For this down-trodden equity we tread
In warlike march these greens."

We notice, in conclusion, the single words which a modern author would not use in the same way, and which attract observation in both History and Play:—

Revenge = Divine retribution.

Power = Soldiers.

Manage = Management.

State = Royalty.

Doubting = Fearing.

Toys = Curiosities.

Action = A course of procedure.

Occasion = Event.

Brave = Bravado.

Amazed = Confused.

Capable of = Able to understand,
or be sensible of.

Passionate = Strongly moved.

Motion = Suggestion.

Commodity = Advantage.

Voluntaries = Volunteers.

Intelligence = Informers.

Parallel use of quaint words strikes one as peculiar—*e.g.*, tickling, coop, brag, copy (noun), gall, prate, parley, cincture, under-prop. To quote every such instance we need to transcribe a large portion of the tragedy. *Henry VII.* contains a dozen such words, of which the quaint use receives perfect illustration from as many lines scattered over the Tragedy.

Reversing the process of comparison, it would be difficult to hit upon any single *volume* containing illustrations of those twelve

passages from the Play so apposite as those which we could quote from a *single page* of Bacon. And this is but one of fifty different items of evidence. Let us briefly sum up the details. 1, Metaphors; 2, Catchwords; 3, Similar phrases; 4, Harping on the same words; 5, Terms now almost obsolete in their application; 6, Peculiar words. The twenty-two metaphors cited from both works are: 1, Cudgelled ears; 2, The rolling snowball; 3, Picking matter; 4, Hammered iron; 5, Playing cards; 6, Form of wax; 7, Disease in the time and land; 8, River, tide, flood; 9, Storm; 10, Tempests, weather; 11, A thread; 12, Incense; 13, Smoke; 14, Way lost in a wood; 15, Bloom ripening to fruit; 16, A wooing broker; 17, Pail; 18, Thunder; 19, Fire, burning hatred; 20, Veins; 21, Purgation; 22, Hunger for spoil.

At least twelve of these metaphors are rather unusual, some very much so; and that any two short works by different authors should contain them all is beyond the doctrine of chances. Some of the ten remaining metaphors are repeated, with variations in both cases.

Instances are to be met with, no doubt, of popular authors with favourite words and mannerisms being imitated in a slavish way, but Francis Bacon was not just the man to do this. To anyone who reads the Play and History together, the supposition of conscious imitation is too absurd. What other rational hypothesis can we adopt except that the same mind employed the same words in both cases?

How far such coincidences extended in that age can only be decided by an intimate acquaintance with Bacon's contemporaries; but we challenge any scholar who rejects the Baconian theory to cite an example of unintentional literary coincidences in two works of equal length which shall approximate in number and exactitude to the parallelisms adduced from a single play and from one only of Bacon's works. What would be the result of a comparison of all the Shakespeare Plays with all the works of Bacon? Such a comparison was commenced twenty years ago by the editor of the *Promus*. A summary of the result is contained in a small book entitled, "*Did Francis Bacon write Shakespeare?*" "With regard to the internal evidence of the Plays it has been found that the knowledge in them concerns subjects which Bacon particularly studied. . . . Laws,

Horticulture, Natural History, Medicine, and all things connected with the '*Doctrine of the Human Body*'; the observations on Sound, Light, Heat, and Cold; on Germination, Maturation, Putrefaction; on Dense and Rare; on the History of Winds; on Astronomy, Astrology, Meteorology, and Witchcraft; on the Imagination, and the Doctrine of the Sensitive Soul (with many other things explained or noted in the prose works of Bacon), are to be found repeated or alluded to, or forming the basis of beautiful metaphors and similes in the Plays. That the Plays may therefore be elucidated by a study of Bacon's scientific works."

If Francis Bacon had nothing to do with the composition of the Plays, the coincidences adduced are curious phenomena, worth something for the light they throw upon the untrustworthy character of most of the evidence commonly relied on for the genuineness of literary productions.

EDMUND BENGOUGH.

THE ROSICRUCIAN MYSTERY.

A PAGE in "*The Unknown World*" (No. 2) demands attention and thought. The writers, signing Fra. R. R. et A. C., comment, smilingly or synically, upon a remark previously made to the effect that "*The Unknown World will investigate the Rosicrucian Mystery.*" By all means do so, is the reply; study the authorised documents, and find nothing worth knowing. These documents "are filled with blinds and veils innumerable," and the writings of adepts conceal as well as instruct; "reveil rather than reveal." This is Bacon's doctrine in the *Wisdom of the Ancients*, and it has been already discussed by Baconians, many of whom regard him as the head or founder of the English (as distinguished from the Italian) Renaissance.* We do not, therefore, pause upon this portion of the article, which, however, Baconians should read and perpend, comparing its brief utterances with the statements of Bacon and the earliest Rosicrucian writers. For the moment, we would merely consider the last paragraph of the article.

* See *Francis Bacon and his Secret Society*. Chaps. vii. and ix.

"It may be asked, how is it that the secrets have not been revealed, either by accident or treachery? As to the first hypothesis, I have only heard of some of the contents of two MSS. escaping from the the order; one copy is so elementary as to be practically useless, and, moreover, is full of errors; the other has been so perverted as to be simply dangerous to the user. Doubtless, the higher chiefs take means for removing any important MSS. from those whom they see about to become incapacitated either by illness or death. As for treachery, it is not likely that any very important secrets would be given to a member until his fidelity was thoroughly assured, and every initiate of an occult order knows that his wilful perjury would be followed by unpleasant consequences—*possibly a coroner's inquest, and a verdict of 'Death from syncope.'*"

Now, here is a positive declaration, signed apparently by two brethren, that this society of men, bound together for a great, learned, and beneficent purpose, yet consent to an iniquitous arrangement by which, if their precious "knowledges" be betrayed ere the brethren please to consider mankind ripe for their reception, "*the betrayers are liable to be murdered, and at the coroner's inquest a false verdict is to be returned!*"

We have, therefore, to choose between the belief that this gross wickedness would be tolerated by such a society, and by the "higher chiefs" of the order—or doubt of the accuracy or probity of Fratres R. R. and A. C.

Perjury is an evil and disgraceful thing whoever commits it, and two blacks do not make a white. The perjury of the faithless Rosicrucian is not so bad as the perjury of a coroner's jury. For perjury the law metes out due punishment; but the sinner is not hung, shot, or done to death for the crime. The penalty said to be possibly inflicted by the Rosicrucian tribunal is contrary to law, and comes under the description given by Bacon, of revenge, as distinguished from justice; it would be a blot upon any civilized community.

"Revenge is a wild kind of justice, which, the more man's nature runs to, the more ought law to weed it out; for, as for the first wrong, it doth but offend the law; but the revenge of that law, putteth the law out of office. . . . Solomon saith, 'It is

the glory of a man to pass by an offence, and . . . the most tolerable is . . . when they that take revenge . . . delight not so much in doing the hurt, as in making the party repent; but base and crafty cowards are like the arrow that flieth in the dark.' . . . *You shall read* (said Cosmos Duke of Florence) *that we are commanded to forgive our enemies, but you never read that we are commanded to forgive our friends.* But the spirit of Job is in a better tune. 'Shall we,' saith he, 'take good at God's hands, and not be content to take evil also?' and so of friends in proportion.

Surely such as could seriously entertain the idea of murdering their comrade because he had broken his word—cheating justice, in order to screen themselves—would be aptly branded as "base and crafty cowards like the arrow that flieth in the dark." But what evidence is there of the truth of this Rosicrucian self-accusation?

On the one side it agrees in some particulars (not in the matter of perjury before the coroner) with some of the gruesome ceremonies and oaths in masonry; for instance, in the kind of allegorical play which represents the revenge of Solomon's favourite, Joabert, for the murder of Hiram. Here the candidate for the degree of Nine-Elected, or Sublime Knights, is supposed to be introduced to an apartment in Solomon's Palace. The Master represents Solomon, and a Warden represents "Stolkin," the inspector. The brethren are in black, as in mourning, "their hats flapped . . . their heads leaning on their right hands in a doleful character." On a broad black ribbon across their breasts are painted "three heads, of Fear and Terror—a poignard hangs to this ribbon, with nine red roses painted on it.* A small room near represents the cave; in it a stone for the candidate to sit upon, a little table, with lighted lamp, and under it the word REVENGE written. A poignard lies on the table, and an effigy of a man asleep."

Solomon's throne and table are covered with black, and on the table lies a "Bible, a sceptre, and a dagger."

The candidate is informed that the ordeal is to test his courage. He is to know that the brethren have in their power one of the murderers of Hiram, their master. The villain groans under the enormity of his guilt, expecting to undergo the torture which his

* Observe that the nine roses correspond to the nine knights.

crimes merit, as an example to deter others. He is to be "brought to condign punishment," and the candidate is called upon to vindicate the royal art and to sacrifice the traitor in honour of masonry. He expresses himself happy for this opportunity of revenge, and the whole murder is duly enacted. The candidate is led blindfold to the "cave," and shut in. A voice commands him to "take the dagger and strike the villain first on the head, then in his heart." This done, he is conducted to Solomon, before whom he falls on his knees with the head and dagger in his hands. The king rises with great indignation and exclaims:—"Wretch! what have you done? My orders were that the traitor should be taken and brought before me; not that you should put him to death,"—a quibble, we think, unworthy of the "Thrice Puissant," but, perhaps, intended to throw into relief the magnanimity of Solomon. He orders Stolkin to kill the disobedient candidate, but at the prayer of the brethren, revokes the sentence, forgives "Brother Joabert," and administers to him the "obligation" or oath, to revenge masonry in general.

In the discourse and interrogatories which follow, the candidate is taught that the mock scene in which he has taken part is to teach him; (1) that crimes never go unpunished; (2) that it is unsafe to exceed orders and to commit the fault of over-zeal; (3) that friends are great helps on critical occasions, and that a good king is ever merciful.

Strange as it may seem that grown men, at the present day, should be found willing to go through such mummeries (if, indeed, they do so), it is yet quite conceivable that at the time when they were devised, these morality plays would make a deep and lasting impression on the simple and ignorant minds for whom they were intended. The frequent introduction of the dagger seems to indicate an Italian origin, and that the ceremonies were traditional from earlier and still ruder times. The roses on the dagger recall emblems used in the Italian Renaissance and adopted by Dante, in his *Divine Comedy*. In another account of "The Elect of Nine," a child is shown the "pledge" left by Hiram. Against this child Solomon draws his dagger, but is moved with compassion by its cries, and desires vengeance upon the murderers. The brief allusion to this child may be a hint of the new or rising philosophy, the death of the old

philosophy is to be most "delightfully" revenged according to Bacon's ideas by its restoration or regeneration—"making the party repent."

In the candidate's oath for the fellow-crafts' degree, he binds himself "under no less penalty than to have my breast torn open, my heart and vitals taken from thence, thrown over my left shoulder, and carried to the Valley of Jehosaphat, there to become a prey to the wild beasts of the field, and vultures of the air, should I wilfully violate or transgress any part of this my solemn oath or obligation."

This ferocious oath is, however, to be suspected as "words, words, mere words," never to be enforced; for it is pretty clear that, with the exception of trade secrets which the man would desire for his own interest to keep to himself and his comrades, there are in this, and the preceding degree, *no secrets*, the brethren being amused, or flattered, and held together, by initiation into the ceremonies and passwords, the rappings, signs, and gestures, together with a little moral instruction imparted by means of the symbolism suggested by their tools.

Rude and puerile as the Masonic rites, heathen as these oaths and threats, we are still content to

"Sit and see
Minding true things by what their mockeries be,"

knowing, too, that "Parables serve as well to instruct and illustrate, as to wrap up and envelop (*Bacon's words, almost quoted by Fra. R. R. and A. C.*), and that "fables and parables were intended not to conceal, but to inform and teach, whilst the minds of men continued rude and unpractised in matters of subtilty and speculation, or even impatient, and in a manner incapable of receiving such things as did not directly strike the senses."

But in this there is nothing base, vile, or unworthy of a great society "bound in brother's love," and who "out of chaos would bring order, law, and harmony." The abomination which Fraters R. R. and A. C. euphuistically term *unpleasant consequences*, would be subversive of all three, degrading the brotherhood to the level of the Clan na Gael. Such rules, if they exist, must be of modern introduction, and consequent upon some deterioration in the system,

and the abduction and murder of Captain William Morgan seems to be a case in point, and considered an established fact in America. He is said to have been kidnapped and drowned in the Mississippi, in revenge for his discovery and exposure of some of the lower degrees of masonry; but it is inconceivable that members of any Christian community can have been parties to this iniquity, and if not Christians, their degree would be very low in the scale.

Wide toleration, unhappily, sometimes causes religious opinion to grow lax, and,

“Like a circle in the water,
Which never ceaseth to enlarge itself,
Till by broad spreading it disperse to naught;”

nor could it fairly be expected that in the course of three centuries no abuses or laxity should have crept into this vast organisation. That this is the case seems indeed certain.

Years ago, the present writer conversing with a Freemason, questioned the existence of any practical work or secret action at this hour, excepting such as is connected with printing, and with the maintenance of Francis Bacon's incognito. “You are mistaken,” replied the Freemason. “Have you never read in the newspapers of some case brought up for trial, where all seemed to be going on in the regular course, when suddenly, and from no apparent cause, the prosecution was withdrawn, and the case came abruptly to an end? In similar instances you may suspect Freemasonry.”

If, in such a case, the law were abused and justice defeated by means of masonry, the intention of the founder would be also defeated or perverted. But more probably it would be an act of kindness to smooth a quarrel and to arrest a law-suit at the out-set, for more than one

“In hot blood
Hath stept into the law, which is past depth
To those that, without heed, do plunge into 't.”

Yet such episodes warn us of the possibility that masonry should be used for the contraries of good and evil. Should the “high chiefs” be as other men, often narrow and selfish in their aims, we can easily conceive how baleful might be their influence; for

“No man's pie is freed from their malicious finger.”

Neither can we doubt that the stumbling-blocks placed in the way of those who would throw light upon the world-wide work of Francis Bacon are (as has been already hinted by a writer in this magazine) in no small degree attributable to the control exercised by Freemasons over the newspapers, and the Press in general.

It is plain that masons can, if they choose, readily contradict and refute our conjectures and erroneous conclusions; because it has been repeatedly proved that they may negative *untrue*, though they may not make or confirm *true* statements with regard to such matters as we have in hand.

Meanwhile, we can only hope—by accumulated evidence of our own finding, and by negative proofs derived from Freemason silence or opposition—to arrive at the truth of such information as may be read in the Freemason manuals, the Rosicrucian documents, and oracular deliverances like those of Fratres R. R. et A. C.

THE SHAKESPEARE CIPHER.

PART II.

THE subject of the second column of page 2, as well as of those which follow, is the continuation of the autobiography, and in particular the account of the baseness and treachery of one of the writer's relatives, doubtless Robert Cecil, Bacon's cousin, afterwards the first Earl of Salisbury. That this man was Bacon's life-long and implacable enemy and rival is matter of history, and Mr. Donnelly has given us a very graphic account of the man and his doings in the Great Cryptogram, together with his picture, to which it is not necessary to add anything further here, besides what the cipher itself affords us.

Cecil appears to have early succeeded in obtaining an ascendancy over his cousin, and Bacon's brother, Antony, would seem to have been no less in his power. Our first sentence betrays the weakness and lack of worldly wisdom on the part of the elder brother, also proverbially characteristic of the poet and the man of letters, and not surprising therefore in the supreme part and coryphæus of them all,

but less easy to understand in the case of Antony. In order not to occupy too much space, we give in this and subsequent examples only the words of the sections in the order in which they were obtained, without the particular formulæ by which we obtained them, and which are in all cases precisely similar to those in the previous article. The sentence is in two sections, which here follow:—

most	the
made	brother
false	believe
lie	state
sir	lie
such	false
false	he
sinner ²	my
of ²	lie
secret	being
believe	sinner
studies	false
his	such
he	sir
transported	made
the	most
being	suits
Duke	being
	by
	perfected

Read: "He made my brother believe the most false lie, sir [as] suits such [a] false sinner [that], being transported [and] perfected by his secret studies of state, he [was] the Duke."

The title of "the Duke" here would appear to be that of Sir Nicholas Bacon, to which Cecil is here said to have laid claim as heir. Sir Nicholas was not a duke, it is true, yet, as Lord Keeper of the Seals to Queen Elizabeth, he probably ranked with the members of that order. At all events, Bacon seems to refer to his father as the Duke in the cipher in the plays throughout.

It may be interesting to the reader to see the order of these words in the text, and thus to mark how apparently arbitrary the operation of the cipher-rule is in certain instances, picking out words here and there to suit its purpose, while in other cases it follows almost exactly the order of the text itself. The following are the places which the words of this sentence occupy respectively in this column:—

He	338	most	140	[a]	325	[and]	151	of	327
made	323	false	137	false	137	perfected	144	state	126
my	125	lie	334	sinner	326	by	319	he	335
brother	122	sir	139	[that]	166	his	328	[was]	339
believe	337	[as]	81	being	142	secret	134	the	341
the	341	suits	148	transported	130	studies	135	Duke	342
		such	324						

We thus perceive how the story of the usurping brother in the play is made to serve as a mask for and to veil the true story of the usurping and treacherous cousin underlying it, and surely cannot fail to marvel at the ingenuity and wonderful genius, in fact, with which the one tale is interwoven with, and told in, the very words of the other.

Our next sentence is from the same column, and is a continuation of the same topic, setting forth the action of the brothers, and of Bacon himself in particular, as the natural sequence to the acknowledgment of Cecil's pretensions. We have laboured long over it, to put it into the form of a readable sentence, and, while we are thoroughly convinced that it is capable of being put into a readable and intelligible form, we yet confess that we are not wholly satisfied with the result achieved and the solution here given. We subjoin it, however, in the shape in which we have it, in the hope that some of our readers may be more successful than we have been, and, if so, shall be glad to hear from them. The sections here follow:—

(1)	(2)	(3)	(4)	(5)
a	his	I	called	pray
king	brother	annual	do	him
that	homage	uncle ²	and ²	uncle
of	thy	him ²	subject ³	him
mark	him ³	thy ²	brother	called
to	uncle ³	homage ²	his	do
thee	do	brother ²	farther ²	I
give	called	his ²	to ²	annual
			you	thy
				homage
				my
				coronet

(1)	(2)	(3)	(4)
<i>Antonio</i>	tribute ²	my	his
tribute	<i>Antonio</i> ²	coronet	uncle
called	annual ²	you ²	him
do	I ²	his ²	and

thy	him ²	please ²	subject
homage	pray ²	crown ²	brother
my	to	<i>Antonio</i>	his
coronet	be	tribute	farther
remembrance	king	and	my
and	he	subject	coronet
which	me	you	
yet	thinks	remembrance	
	all	and	
	he	from	
	the	the	
		is	
		dukedom	

We read: "To mark my remembrance of my [father—col. i. 102] which yet [bleeds—23 col.], I pray him to be a king to me and all the dukedom, subject my coronet to his crown, called him uncle, give him annual tribute, and, to please him farther, do his brother homage."

The difficulty here no doubt lies more in the matter than in the reading of the sentence, since it appears incredible that Bacon could have acted so foolishly; but we must remember that it was the beginning of the seventeenth century, and not the end of the nineteenth, when *science*, in the modern sense, did not exist, and when astrology and alchemy were looked upon as real branches of human knowledge. The words, *thy, thee, you, is, from, that, he thinks*, would seem to be superfluous—that is, to belong to other sentences,—as is frequently the case, being introduced here only to serve as class, according to what was said in our former article, to connect them with the present matter.* The two last, indeed—namely, *he thinks*—we shall have in our next sentence, where they will be in place.

As respects the phrase, "I pray him to be a king to me and all the dukedom," we take it to be a poetical and figurative exaggeration to express the exalted relation which he desired his cousin to sustain to him, as the representative of his deceased father. By the *dukedom* we understand the estate inherited by the brothers from their father as a Duke, according to the explanation already given. Some other word is probably to be substituted for the name *Antonio*, which occurs

* It is possible that these words are only "nulls," or extra words, such as Bacon, in his remarks on ciphers, directs to be inserted, in order to mystify the decipherer.

several times, and is manifestly irrelevant; possibly that of *Thomas* is to be supplied, which was Cecil's brother's name, although this name does not come into this play, though it does occur in several others.

This, then, is the best that we have been able to make out of these sections, and we lay it before our readers as an example, though by no means the worst, of the difficulties and intricacies of the Shakespeare Cryptogram. Doubtless the time will come when we shall have a fuller understanding of the cipher-rule and shall be able to solve all these problems.

Before quitting this sentence, we desire to call attention to one or two facts. The clause, "I pray him to be a king," which in the second section comes out nearly in its proper form, except that *him* and *pray* are transposed and *a* is omitted, stands thus in the text: *I*⁴⁹ *him*⁴¹³ *pray*⁵⁰ *to*⁴¹¹ *be*⁵⁸ *king*⁴⁰⁸; sharing the marvellous adjustment of the text to the requirements of the hidden story, so that the simple alternate counting of the words, first down and then up the column, often gives, as in this instance, the true, or nearly the true, order of the sentence, when done under the guidance of the cipher-formula. Observe, again, how the words, *my coronet*, come out together, although actually separated by a difference of 379 places, *my* being the 42nd word, and *coronet* the 421st, in the column. In the text, moreover, it is "his *coronet*," but this was not what was needed in the autobiography, although it *was* needed in the play, so the writer of the cipher arranged the words in such a way that *my* should accompany *coronet* whenever they occur, as they do four times in these five sections when summoned by the magic wand of the cipher-law.

Another coincidence worthy of note is that of the words, *called him uncle*—*called* being sometimes more or less separated from the other two, which always come together, although the word *him* is near the bottom of the column and the others near the top, standing together, but in the reverse order, and in quite a different relation to one another. In like manner the words, *his brother homage*, with *do* not far off, occur twice in regular succession in the sections, once in direct and once in reverse order; while *his* and *brother* are found together three times besides, and all this when *his*, *brother*, and

homage stand in wholly different connections in the text, in which *my brother* is read, and the homage is paid not to the brother of the other party, but to the other party himself.

Our next sentence is a further account of Bacon's subservience to his perfidious cousin:—

the	manage	him	and	I
state	needs	absolute	me	library
it	the	I	loved ²	world
manage	will	library	my ²	was
needs	him	loved	world	the
I	enough	royalties	royalties	all
library	the	to	the	large
all	will	<i>Millaine</i> (not)	he	of
he	to	world	all	enough
time	large	was	thinks	temporal
will	and	I	signiories	royalties
that	enough	temporal		he
be		of		thinks
of		me		
me				

Read: "He will needs manage the estate, and [at] that time he thinks it will be large enough. I [made—323 col.] him absolute [master—99, col. 1] of my signiories. I loved not temporal royalties. My library was all the world to me."

It will be observed that several words are here supplied, but all, with two exceptions, are in the column and all actually occur in other sections closely connected with these. The exceptions are *master* and *not*, both of which are in the preceding column, the former being number 99 in that column and the latter number 390, which is the same as that of the word *Millaine*, for which we have substituted it, and which, being inappropriate here, is plainly not required.

Observe also that, although the cipher demands *estate*, the form *state* is used in the text—

"The manage of my state"—

as better befitting a king or royal duke. The word *manage*, too, is here converted into a noun, although a verb in the cipher, to meet the exigencies of verse. Note further how *library was* and *all the world* come out together, though widely separated in the text, and *all the world* occurs in an entirely different connection.

We pass now to the next column, or the first of page 3, and come

upon another phase of Cecil's cruelty and uncousinly conduct. The sections of the first sentence we give read as follows:—

purpose	<i>Antonio</i> (took)
own	from
fated ²	to
volumes ²	with
midnight ²	did
that ²	mine
army ²	fated
above ²	volumes
levied	<hr/>
to	one
the	I
library	a
one	dukedom
I	prize
treacherous	
my	

We interpret: "My treacherous [relation—p. 17, 2, 271] one midnight levied [an] army [and took—p. 5, 1—several—p. 11, 1] volumes [of] mine from the library fated to [his] own purpose, with one that I did prize above a dukedom."

The attentive reader will readily see how differently the words here used stand related to each other from what they do in the text, and what a different meaning they convey in the two stories. The word *took* being the same number in the first column of page 5 (74) that Antonio is in this column, and the latter being plainly out of place here, and the former just what is required, we substitute the one for the other. One would be glad to know what the "one volume" of which Bacon here speaks, as having been taken away by his cousin, and which he "did prize above a dukedom," may have been. Was it possibly a volume of the plays, or, shall we say, the cipher-story itself written out in full, which would have been "nuts" indeed for Cecil to "crack," with so much in it concerning himself and his meanness? We can only conjecture, at least for the present.

Our next and last sentence continues the subject thus began, with further acts of cruelty and oppression:—

us ²	to ³	very ²	back
sea	us ²	not	winds
a ²	rats	nor ²	in
to ²	that	tackle	pity

aboard	bore	sail ³	foul
hurried	nor	mast ²	us
sigh	tackle	rigged ²	to
they	aboard	the	they
to ²	the ²	nor ²	a
bark	quit	have	
that			
the			
us ²			
pity			
few			
did			
in			

Read: "They hurried us aboard a bark that bore us [out—47] to sea, not rigged, nor sail, nor tackle, nor mast: the very rats have quit [it]. Few did pity us: the winds sigh back in pity of [our—392] foul [*wrong*—255]."

This sentence serves as a good example of the way in which occasionally the order of the words in the text is more or less closely adhered to, when the cipher demands it, though rarely at all fully, but, as in this instance, only a few words here and there. This is just the opposite case to that shown in our last example but one. Some of the phrases indeed fall into a quite different arrangement. This is notably so in the case of the words, "Few did pity us," the first of which is the 192nd word, the second the 251st, the third the 247th, and the last the 252nd, in the column; and yet they come together in the cipher-narrative nearly in consecutive order, though inverted, "Us pity few did."

We here conclude our selections from the cipher-story in the *Tempest*. We have much more written out, but our knowledge of the cipher-law is not yet sufficiently complete to enable us to make use of it here. In other plays, especially in the *Merchant of Venice*, we have been more successful. We might indeed have begun with these, but we preferred to take up the story from the beginning, as being more satisfactory both to our readers and to ourselves.

E. GOULD.

THE WORLD OLD IN MODERN TIMES.

“To speak the truth, antiquity, as we call it, is the *young* state of the world; for those times are ancient when the world is ancient, and not those we vulgarly account ancient by computing backwards, so that the present time is the real antiquity” (*Adv. Learning* i.).

“How green you are, and fresh in this old world! (*John* iii. 4; see 1 *Hen. IV.* ii. 4, 92—96).

“The poor old world is almost six thousand years old.”

(*As Y. L. It.* iv. 1; and see *Tim. Ath.* i. 1, 2.

“Old things and consideration of times, . . . *when even living men were antiquities*, . . . run up your thoughts upon the ancient of days, the antiquary’s truest object, unto whom the eldest parcels of the world are young, and earth itself an infant” (*Hydristaipha Ep. Ded.*).

NOTICES.

WE desire specially to examine the literature of the 16th and 17th centuries, with the view of ascertaining the amount of our debt to Francis Bacon and his brother Anthony. Suggestions and help in this difficult work are earnestly solicited.

Dr. O. Owen’s CIPHER is to be the subject of a Paper in Feb., 1895.

Mr. E. Bormann’s valuable work, “Das Shakespeare-Geheimniss,” is about to be published in English—“Shakespeare’s Secret.” An excellent resumé of much that has been published, but we regret to see in it so little recognition of the sources from which information is drawn.